

ANNI ALBERS

11 October 2018 – 27 January 2018

LARGE PRINT GUIDE



Please return to the holder



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ROOM 1

INTRODUCTION

Anni Albers (1899–1994) was among the leading innovators of twentieth-century modernist abstraction, committed to uniting the ancient craft of weaving with the language of modern art. As an artist, designer, teacher and writer, she transformed the way weaving could be understood as a medium for art, design and architecture.

Albers was introduced to hand-weaving at the Bauhaus, a radical art school in Weimar, Germany. Throughout her career Albers explored the possibilities of weaving as a modernist medium, but one also deeply rooted in highly sophisticated and ancient textile traditions from around the world. In her later years, Albers took up printmaking, but continued to explore textile related concerns such as pattern, line, knotting and texture.

Annelise Else Frieda Fleischmann was born in Berlin on 12 June 1899 to a middle class family. She was encouraged to study drawing and painting and in 1922 became a student at the Bauhaus. Here she met the artist Josef Albers and the couple married in 1925. In 1933 they emigrated to the US after the rise of Nazism in Germany forced the Bauhaus to close. The Alberses both became teachers at the experimental Black Mountain College in North Carolina. In 1950, following Josef's appointment at Yale University,

they moved to New Haven, Connecticut where Anni Albers continued to make her work and reflect on weaving's relationship to the modern world, especially to architecture.

Anni Albers was the first weaver to have a significant solo exhibition at the Museum of Modern Art, New York in 1949. She has been a hugely influential figure for generations of artists and designers. This exhibition explores the many-sided nature of her practice, examining her engagement with both the history and potential future of weaving, and the works on paper and writings through which she developed her ideas about textiles.

Anti-clockwise from wall text

12 Shaft Counter March Loom

c.1950s

This handloom is similar to those used by Anni Albers and her fellow students at the Bauhaus weaving workshop. The basic structure of the loom dates back thousands of years. The warp yarns (the vertical threads in a piece of cloth) are threaded through wires attached to the twelve shafts supported by the loom. When the weaver presses down on a treadle (one of the peddles at the bottom of the loom), some of the shafts rise and others fall. This creates a gap between the alternating warp threads. The weaver passes the weft (the horizontal threads in a piece of cloth) through this gap using a device called the shuttle. Then the weaver 'beats' down the weft using a wooden batten, so that the woven thread sits aligned with the rest of the weaving.

Louise Renae Anderson

X72919

Wallhanging

Original 1927 (lost), re-woven by Gunta Stölzl in 1964

Cotton and silk

Neues Museum Nuremberg

On loan from the City of Nuremberg

X67320

Wallhanging

1924

Cotton and silk

The Josef and Anni Albers Foundation, 1994.12.1

X65968

Bauhaus Weavers

Top row (left to right): Lisbeth Oestreicher, Gertrud Preiswerk, Léna Bergner, Grete Reichardt

Bottom row (left to right): Lotte Beese, Anni Albers, Ljuba Monastirsky, Rosa Berger, Gunta Stölzl, Otti Berger, Kurt Wanke

1927

Photo: T. Lux Feininger. Bauhaus-Archiv Berlin

ROOM 2

A START: WEAVING AT THE BAUHAUS

‘One of the outstanding characteristics of the Bauhaus has been, to my mind, an unprejudiced attitude toward materials and their inherent capacities.’

The Bauhaus art school in Weimar was founded in 1919 by the architect Walter Gropius, who wanted to create a school that brought together sculpture, painting, arts and crafts. After a general preliminary course students chose a specialised workshop. Weaving was a popular class for women, and – despite the ideals of equality at the Bauhaus – it soon became known as the ‘Women’s Workshop’. Anni Albers said that she ‘went into weaving unenthusiastically, as merely the least objectionable choice’, but ‘gradually threads caught my imagination’.

Students in the weaving workshop produced independent artistic works as well as designs for industrial manufacture. Albers and her colleagues created wall hangings, which she later referred to as ‘amazing objects, striking in their newness of conception in regard to use of colour and compositional elements’. The weaving workshop developed its own distinctive language, making use of the grid structure of weaving, and placing the haptic or tactile at the heart of the modernist project. A number of lost wall hangings by

Anni Albers were later re-woven by Gunta Stölzl who was Master of Craft in the weaving workshop from 1927 to 1931.

Anni Albers's designs for machine production included her diploma piece, a sound-proof material commissioned to cover the walls of an auditorium.

Clockwise from wall text

Design for a 1926 unexecuted wallhanging

Date unknown

Gouache with pencil on reprographic paper

The Joseph and Anni Albers Foundation 1994.10.2

X72410

Gunta Stölzl 1897–1983

Design for a hanging

1927

Watercolour, pencil, ink and gouache

Victoria and Albert Museum, London

X67703

Gunta Stölz 1897–1983

Wallhanging

1964

Silk

Gunta Stölzl was the first female Bauhaus Master when she became head of the Bauhaus weaving workshop in 1926 until 1931. Stölzl designed and produced this weaving in 1964, at the same time as she was commissioned by Anni Albers to reconstruct the black, white and grey wallhanging seen in the previous room. Using the same warp and yarns for each piece, Stölzl experimented with the composition and pattern of the new wallhanging while determining how to re-weave the original work by Albers.

Museum für Kunst und Gewerbe Hamburg

X65525

Gunta Stölzl 1897–1983

Design for a hanging

c.1927

Watercolour, pencil, ink and gouache

Victoria and Albert Museum, London

X67704

Léna Meyer-Bergner 1906–1981

Watercolor designs for weaving

Date unknown

2 works on paper, watercolour

Meyer-Bergner was one of Anni Albers's fellow students in the Bauhaus weaving workshop and produced several designs for weavings. These two examples in watercolour on paper are designs for carpets. It is not known if the carpets were ever produced, however, the designs reflect the linear grid constructions and experiments typical of the Bauhaus at the time, but using Meyer-Bergner's distinctive colour combinations.

Getty Research Institute, Los Angeles, California

X71648, X71650

Paul Klee 1879–1940

Measured Fields

1929

Watercolour and pencil on paper, mounted on cardboard

Anni Albers had taken Paul Klee's class on colour theory at the Bauhaus, yet she said she was more influenced by his paintings than his teachings. Albers's notes from his classes, displayed nearby, show how she followed his exercises in composition and tonal variation. But it was the way Klee mixed together layers of watercolour on paper that had the most impact on Albers's own designs.

Kunstsammlung Nordrhein-Westfalen, Dusseldorf

X71234

Sample of material

Date unknown

Silk

Harvard Art Museums/Busch-Reisinger Museum,

Gift of Anni Albers

X69234

Sample of wall covering

c.1928

Jute, twisted paper, and cellophane in basket weave

Harvard Art Museums/Busch-Reisinger Museum,

Gift of Anni Albers

X69237

Sample of wall covering

c.1929

Cellophane and cotton

Harvard Art Museums/Busch-Reisinger Museum,

Gift of Anni Albers

X69238

**Wall-covering material for the auditorium of
the Bundesschule des Allgemeinen Deutschen
Gewerkschaftsbundes in Bernau, Germany
1929/1999**

Cotton, raffia and chenille

The Josef and Anni Albers Foundation, 1999.13.1
X70699

Small wall text

WALL COVERING FOR AN AUDITORIUM

When Hannes Meyer, the second director of the Bauhaus, designed the ADGB Trade Union School in Bernau near Berlin, he commissioned Anni Albers to design a wall covering for the auditorium. The samples of the original and a reproduction of the textile are displayed here. The black and white threads on the front were interwoven with transparent cellophane, which has a metallic appearance that reflected the artificial light in the windowless auditorium. On the back of the weaving, Albers used chenille to produce a velvet-like surface that muffles sound. Albers received her Bauhaus diploma for this design in 1930. The architect Philip Johnson, who recommended her to Black Mountain College in the US, said this woven textile was her 'passport to America'.

Image credit: The interior of the Federal School building
© Hannes-Meyer-Archiv, Deutsches Architekturmuseum,
Frankfurt am Main

Large vitrine, left to right

Decorator fabric sample, Bauhaus Dessau

c.1929

Silk, cotton and rayon

The Josef and Anni Albers Foundation, 2002.13.1

X67050

**Wall-covering material for the auditorium of
the Bundesschule des Allgemeinen Deutschen
Gewerkschaftsbundes in Bernau, Germany**

1929

Cellophane, cotton and chenille

The Josef and Anni Albers Foundation, 1994.15.17

X71224

Top to bottom

Notebooks from Paul Klee's Classes (area of multiplication)

1930

Facsimile. Exhibition copy

Copyright: VG Bild-Kunst Bonn

Bauhaus Archive Berlin, photo: Markus Hawlik

X72794

Notebooks from Paul Klee's Classes (Reflection/Rotation)

c.1930

Facsimile. Exhibition copy

Copyright: VG Bild-Kunst Bonn.

Bauhaus Archive Berlin, photo: Markus Hawlik

X72793

Katja Rose (life dates not known)

Notebooks from Paul Klee's Classes (Design for a typewriter pattern from typewriter types)

1932

Photograph, digital print on paper. Exhibition copy

Copyright: Hannes Rose, Munich

Bauhaus Archive Berlin

X72795-6

Unidentified students, Bauhaus

Fabric/weaving swatches

Dates unknown

Mixed material on paper

Students at the Bauhaus weaving workshop produced these woven swatches to explore weave structures and colour. Diagrams helped the students to set up the warp and the weave patterns on the loom. The samples they produced were attached to the diagrams for future reference. These foundational exercises were integral to the understanding of the weaving process and allowed for important experimentation. Albers would also have produced samples

such as these when learning to weave and continued to produce samples throughout her career.

Getty Research Institute, Los Angeles, California
X71653-8

Unknown Photographer
Silk Curtains for Theatercafe, Dessau by Anni Albers
c.1928

Photograph, gelatin silver print on paper,
mounted on paper

Harvard Art Museums/Busch-Reisinger Museum,
Gift of Anni Albers
X69236

Unknown Photographer

Photograph of Textile

Date unknown

Photograph, gelatin silver print on paper,
mounted on paper

Harvard Art Museums/Busch-Reisinger Museum,

Gift of Anni Albers

X69235

Wall above small vitrine

Top row, left to right

Iwao Yamawaki 1898–1987

Untitled (Interior, Bauhaus, Dessau)

1930–2

Photograph, gelatin silver print on paper

Purchased with funds provided by the Asia Pacific
Acquisitions Committee 2010

P79895

Lucia Moholy 1894–1989

**Bauhaus Building, Dessau, view from the vestibule window
looking toward the workshop wing**

1926

Photograph, gelatin silver print on paper

Purchased 2011

P79915

Bottom row, left to right

Iwao Yamawaki 1898–1987

Cafeteria after lunch, Bauhaus, Dessau

1930–2, printed later

Photograph, gelatin silver print on paper

Purchased with funds provided by the Asia Pacific

Acquisitions Committee 2010

P79894

Lucia Moholy 1894–1989

Bauhaus Building, Dessau

1925–6

Photograph, gelatin silver print on paper

Purchased 2011

P79916

Small vitrine

Iwao Yamawaki 1898–1987

Modern Architecture Series # 7

Bauhaus People

1954

Private collection, Paris

X53820

Michiko Yamawaki born 1910

Bauhaus and the tea ceremony

1945

Yamawaki Michiko and her husband Iwao were students at the Bauhaus from 1930–32. Michiko was a member of the weaving workshop and was taught by Anni Albers and Gunta Stölzl. After they returned to Japan, the couple produced these books which document their experiences at the school. Many western Bauhaus artists and teachers were already influenced by Japanese art and culture. Following the closure of the Bauhaus in Dessau, the Yamawakis promoted Bauhaus teachings to their peers in Japan. They became members of staff at the New Architecture and Design College in Ginza, later known as the Japanese Bauhaus.

Private collection, Paris

X53821

Black White Yellow

Original 1926 (lost), re-woven by Gunta Stölzl in 1965

Cotton and silk

This is one of three versions of 'Wallhanging' (1926) re-woven by Gunta Stölzl in the 1960s under Anni Albers's direction. The original is lost and probably destroyed in the Second World War. Albers used only three different coloured yarns for the design: black, white and yellow. The multiple colours that appear are the result of the optical mix of these coloured threads. Shiny silk is used with cotton, producing a complex texture that allows some colours such as the yellow to appear brighter than others. Another edition of the re-weaving can be seen towards the end of the exhibition.

Lent by The Metropolitan Museum of Art, Purchase, Everfast Fabrics Inc. and Edward C. Moore Jr. Gift, 1969
X65523

Design for a wallhanging

1926

Gouache and pencil on paper

The Museum of Modern Art, New York,

Gift of the designer, 1951

X66091

Design for a silk tapestry

1925

Watercolor and gouache over graphite on wove paper

Harvard Art Museums/Busch-Reisinger Museum,

Gift of Anni Albers

X68012

Preliminary design for a wallhanging
1926

Gouache and pencil on paper

The Museum of Modern Art, New York, Gift of the designer,
1951

X66090

Design for a wallhanging

1926

Gouache on paper

The notations on these drawings were used by Anni Albers to calculate the number and colours of warp threads they would need to set up the loom. These methodical and grid-like designs were painted in watercolour in four or more different tones and were exercises in colour theory. When produced as large-scale weavings, only three colours of thread would be used: red, white and black. The mid-pink and grey colours would be made using a red weft on a white warp.

The Museum of Modern Art, New York,

Gift of the designer, 1951

X66068

Design for a tapestry

1925

Watercolour and gouache over graphite on wove paper

Harvard Art Museums/Busch-Reisinger Museum,

Gift of Anni Albers

X68013

Design for a wallhanging

1925

Gouache on paper

Museum of Modern Art, New York,

Gift of the designer, 1951

X64721

ROOM 3

BLACK MOUNTAIN COLLEGE

'I tried to put my students at the point of zero. I tried to have them imagine, let's say, that they are in a desert in Peru, no clothing, no nothing... So what do you do? You wear the skin of some kind of animal maybe to protect yourself from too much sun or maybe the wind occasionally. And you want a roof over something and so on. And how do you gradually come to realize what a textile can be? And we start at that point.'

In 1933 the Nazis forced the Bauhaus school to close. Anni and Josef Albers were offered teaching positions at the newly founded, progressive art school Black Mountain College in North Carolina, US, following a recommendation from the architect Philip Johnson. Set in a rural environment, Black Mountain College encouraged experimental teaching methods and communal living. Artists, dancers, mathematicians, sociologists and architects formed an unusual creative and intellectual community.

Anni Albers established a weaving workshop at the college. Her teaching practice encouraged students to increase their understanding of materials and textures. Using everyday materials and inventive methods, Albers explored the

possibilities of 'weaving' simple patterns and textures without using a loom but using found materials. She also introduced her students to simple back-strap looms, which she had seen on her travels to South America. As well as teaching, at Black Mountain College Albers began to make what she called 'pictorial weavings' – hand-woven pieces that were made as artworks to be hung on the wall, not fabrics for everyday use.

Clockwise from wall text

City

1949

Linen and cotton

The Josef and Anni Albers Foundation, 2003.12.1

X65973

Untitled

1941

Rayon, linen, cotton, wool and jute

This work is thought to be one of the first weavings Albers produced as a pictorial form to be framed and displayed on a wall. In the process of weaving, Albers incorporated a wide edge of plain weave around the central grid composition, like a mount for a photograph or fine art print. In subsequent weavings, Albers leaves out the plain woven border, instead allowing the composition to cover the entire woven surface.

The Josef and Anni Albers Foundation, 2012.12.1

X65970

La Luz I

1947

Linen and metallic thread

In **La Luz I**, Anni Albers used linen and metal threads to create the impression of shifting light as well as texture. **La Luz I** is one of only a few works in which she used representational elements. The cross shape seems to radiate light that appears immaterial, while the tactile qualities of the weave are still clearly visible. Albers combined thicker and thinner threads in subtle hues with metallic yarn, creating effects that may seem to belong to painting, but here they are grounded in the art of weaving.

The Josef and Anni Albers Foundation, 1994.12.2

X65972

Las Cruces I

1947

Gouache on paper

The Josef and Anni Albers Foundation, 1994.10.7

X67695

Small vitrine

Woven Bag

c.1935–9

Cotton and linen

The Josef and Anni Albers Foundation, 2009.12.1

X65969

Black Mountain College Work Camp

Pamphlet

1941

Collection of Black Mountain College Museum + Arts Center

X70886

Large vitrine

Lore Kadden Lindenfeld 1921–2010

Woven Sample: 8 Harness Group Weaving

1945–8

Wool

Collection of Black Mountain College Museum + Arts Center

X70885

Lolita Georgia (life dates unknown)

Weaving Class Notebook

1935

Notebook

Collection of Black Mountain College + Arts Center

X70884

Lore Kadden Lindenfeld 1921–2010

**Notebook from Anni Albers's weaving class at Black
Mountain Collage**

c.1945

Typewritten ink, coloured pencil and graph paper diagram
on notebook paper

The Josef and Anni Albers Foundation, 1994.40.101
X70781, X72421–3

Large vitrine

Albers produced these necklaces in collaboration with Alexander Reed, who had been a student and would become teacher at Black Mountain College. They were inspired by a trip to the ancient Mexican site of Monte Albán where they saw artefacts that combined precious materials, such as gold and jade, with found items like shells. On their return to the US, they searched hardware stores for new materials to experiment with, discovering beauty in everyday objects. Albers later said 'the art of Monte Albán had given us the freedom to see things detached from their use, as pure materials, worth being turned into precious objects.'

Anni Albers 1899–1994

Alexander Reed (dates unknown)

Necklace

c.1940

Plastic rings on black grosgrain ribbon

The Josef and Anni Albers Foundation, 2006.14.6

X67133

Anni Albers 1899–1994

Alexander Reed (dates unknown)

Necklace

c.1940

Bobby pins on metal-plated chain (gold)

The Josef and Anni Albers Foundation, 2006.14.8

X67691

Anni Albers 1899–1994

Alexander Reed (dates unknown)

Necklace

c.1940/88

Reconstruction of the original by Mary Emma Harris

Eye hooks and pearl beads on thread

The Josef and Anni Albers Foundation, 1994.14.17

X67131

Anni Albers 1899–1994

Alexander Reed (dates unknown)

Necklace

c.1940

Aluminium strainer, paper clips and chain

The Josef and Anni Albers Foundation, 1994.14.16

X67103

Anni Albers 1899–1994

Alexander Reed (dates unknown)

Necklace

c.1940

Bobby pins on metal-plated chain (silver)

The Josef and Anni Albers Foundation, 1994.14.25

X67130

Anni Albers 1899–1994

Alexander Reed (dates unknown)

Necklace

c.1940

Aluminium washers and red grosgrain ribbon

The Josef and Anni Albers Foundation, 1994.14.21

X71510

Anni Albers 1899–1994

Alexander Reed (dates unknown)

Necklace

c.1940/1988

Reconstruction of the original by Mary Emma Harris

Corks and bobby pins on thread

The Josef and Anni Albers Foundation, 1994.14.22

X67132

On wall

Ruth Asawa 1926–2013

BMC Stamp (SF.019)

c.1950

Ink on newsprint

Ruth Asawa was one of Joseph Albers's students at Black Mountain College. While on duty in the laundry room of the college, she produced a number of these stamp drawings. Applying the rubber stamps used to mark the laundry tickets, she created a series of inventive patterned studies. 'BMC' are the initials of the art school. Asawa produced a texture that has similarities to a textile, much like the experimentation with everyday materials encouraged by Anni Albers in her classes.

The Asawa Family Collection, Courtesy David Zwirner,
New York/London/Hong Kong
X71706

With Verticals

1946

Cotton and linen

The Josef and Anni Albers Foundation, 2004.12.1

X65971

ROOM 4

ANCIENT WRITING

'The textiles of ancient Peru are to my mind the most imaginative textile inventions in existence. Their language was textile and it was a most articulate language... It lasted until the conquest in the 16th century. Until that time they had no written language, at least not in the sense we think of as a form of writing.'

Anni Albers made a number of works that reveal her interest in the relationship between text and textile. She understood that pre-Columbian textiles served a communicative purpose, especially in ancient Peru, where there was no written language. As a young student in Berlin Albers had regularly visited the Museum of Ethnology and its collection of Peruvian textile art. After emigrating to the US, the Alberses made frequent trips to Mexico and also travelled to Peru, Cuba and Chile. There, she was finally able to handle and even to purchase textile samples like those she had seen in the museum. The black and gold weaving she titled **Ancient Writing** was made the year after her first visit to Mexico in 1935.

Ancient Writing was the first in a series of pictorial weavings whose titles refer explicitly to texts and coded or ciphered

character languages. **Haiku** 1961, **Code** 1962 and **Epitaph** 1968 can be seen in Room 8.

Clockwise from wall text

Ancient Writing

1936

Cotton and rayon

Although shown here horizontally to preserve the fabric, **Ancient Writing** is intended to be hung vertically.

The text-like, abstract blocks of alternating colour and texture appear to float over the dark ground of the middle area. Albers incorporated an additional surface thread, known as a floating weft, into the weaving process to create these additional forms. This technique, known as brocading, allowed Albers the freedom to improvise with the threads during the more rigid process of basic weaving.

Smithsonian American Art Museum. Gift of John Young

X64734

Two

1952

Linen, cotton and rayon

The Josef and Anni Albers Foundation, 1996.12.3

X65978

Red Meander

1954

Linen and cotton

Private collection

X71585

Pictographic

1953

Cotton and chenille

Detroit Institute of Arts, Founders Society Purchase, Stanley and Madalyn Rosen Fund, Dr. and Mrs. George Kamperman Fund, Octavia W. Bates Fund, Emma S. Fechimer Fund, and William C. Yawkey Fund

X64699

Vitrine

Left to right

Scroll Design

1960

Gouache on graph paper

The Josef and Anni Albers Foundation, 1994.10.19

X67121

Untitled

c.1980

Pen on paper

The Josef and Anni Albers Foundation, 1994.10.216

X67693

Untitled

c.1981

Felt-tipped pen on paper

The Josef and Anni Albers Foundation, 2011.10.2

X69669

Untitled

c.1980

Pencil and pen on paper

The Josef and Anni Albers Foundation, 1994.10.245

X67694

Untitled

c.1981

Felt-tipped pen on paper

The Josef and Anni Albers Foundation, 2011.10.3

X67696

Josef Albers 1888–1976

**Siegfried Fleischmann, Anni Albers, Toni Fleischmann with
two vendors, Teotihuacán, Mexico**

1937

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1976.7.1448

X69740

Josef Albers 1888–1976

Anni Albers, Mitla, Mexico

1936–7

Photograph, gelatin silver contact print on paper

The Josef and Anni Albers Foundation, 1976.7.1161

X71028

Josef Albers 1888–1976

Anni Albers in Mexico

Date unknown

Photograph, gelatin silver contact print

The Josef and Anni Albers Foundation, 1976.7.1162

X71594

Josef Albers 1888–1976

Tampu Machay, Sacsayhuamán, Peru

Date unknown

Photographs, gelatin silver prints on paper
mounted on cardboard

The Josef and Anni Albers Foundation, 1976.7.437
X69739

Josef Albers 1888–1976

Machu Picchu, Peru

1953

Photographs, gelatin silver prints on paper
mounted on cardboard

The Josef and Anni Albers Foundation, 1976.7.536
X69738

Josef Albers 1888–1976

Monte Albán, Oaxaca, Mexico

Date unknown

Photographs, gelatin silver prints and found postcards
mounted on cardboard

The Josef and Anni Albers Foundation, 1976.7.539

X71591

ROOM 5

PICTORIAL WEAVINGS

'To let threads be articulate again and find a form for themselves to no other end than their own orchestration, not to be sat on, walked on, only to be looked at, is the raison d'être of my pictorial weavings.'

Anni Albers distinguished between the textiles she designed for architecture or interiors, and her smaller 'pictorial weavings'. These works explore what Albers described as 'a form of weaving that is pictorial in character, in contrast to pattern weaving, which deals with repeats of contrasting areas'. In essence, they are artworks that have been made with the materials and processes of weaving.

Albers made many of her pictorial weavings in the 1950s in her house in New Haven, Connecticut. She used a small handloom to create these pieces, several of which incorporate a technique known as leno or gauze weave, where the vertical warp threads twist over each other around the horizontal weft threads. Some works, such as **Development in Rose I and II**, both 1952, may have been made on the same continuous warp threads, as companion pieces. But since they have been exposed to different conditions, the coloured threads have faded differently over time.

Anti-clockwise from wall text

Black-White-Gold I

1950

Cotton, Lurex and jute

The Josef and Anni Albers Foundation, 1996.12.1

X65974

Development in Rose I

1952

Linen

The Josef and Anni Albers Foundation, 1996.12.2

X65975

Development in Rose II

1952

Linen

The Art Institute of Chicago, Restricted gift of Laurance
H. Armour, Jr. and Margot B. Armour Family Foundation,

1970.345

X64693

Open Letter

1958

Cotton

The Josef and Anni Albers Foundation, 1994.12.4

X65980

Play of Squares

1955

Wool and linen

Currier Museum of Art, Manchester, New Hampshire.

Museum Purchase: Currier Funds. 1956.3

X64698

Tikal

1958

Cotton

Museum of Arts and Design, New York, gift of the Johnson
Wax Company, through the American Craft Council, 1979

X64707

Northwesterly

1957

Cotton, rayon and acrylic

The Art Institute of Chicago, Maurice D. Galleher Endowment,

1970.346

X66069

Thickly Settled

1957

Cotton and jute

Yale University Art Gallery, Director's Purchase Fund

X64735

Variations on a Theme

1958

Cotton, linen and plastic

This pictorial weaving shows how Albers experimented with different traditional weaving methods and materials. Here we can see how she has used the leno weave, a technique of gathering a number of vertical warp threads and crossing them around the weft to achieve a twisted form. For the warp she has used a rigid plastic rod, which gives the leno weave extra strength while also adding a new texture to the piece. Albers wove two layers of warp at the same time, producing a double cloth. This allowed her to use leno weave across the top layer, revealing the warp threads of the bottom layer.

From the collection of Katherine E. Dreier and
Theodore Dreier Jr
X64737

Dotted

1959

Wool

Albers employs another ancient technique in this pictorial weaving that gathers yarn in twists and knots to create bobbles across the surface of the work. Using seven different coloured yarns, dots emerge from the cream-coloured background to become an important formal element for the work's abstract composition. These forms continue to appear in later pictorial weavings, including *Haiku* 1961, *Code* 1962 and *Sunny* 1965, shown in room 8.

Museum of Fine Arts Boston.

The Daphne Farago Collection 2012.1317

X68683

Opposite wall

Untitled

1950

Cotton and bast

Courtesy Crystal Bridges Museum of American Art,
Bentonville, Arkansas

X65542

Red and Blue Layers

1954

Cotton

The Josef and Anni Albers Foundation, 1998.12.1

X65979

South of the Border

1958

Cotton and wool

The Baltimore Museum of Art: Decorative Arts Fund,
and Contemporary Crafts Fund; BMA 1959.91

X64694

Pasture

1958

Cotton

Lent by The Metropolitan Museum of Art,
Purchase, Edward C. Moore Jr. Gift, 1969.69.135

X64706

ROOM 6

THE PLIABLE PLANE

‘The essentially structural principles that relate the work of building and weaving could form the basis of a new understanding between the architect and the inventive weaver. New uses of fabrics and new fabrics could result from a collaboration; and textiles, so often no more than an afterthought in planning, might take a place again as a contributing thought.’

In her essay ‘The Pliable Plane’, Anni Albers explores the relationship between textiles and architecture, examining its early beginnings and proposing a future where textiles become integral to architectural design. She even imagines a museum where ‘textile panels instead of rigid ones ... provide for the many subdivisions and backgrounds it needs. Such fabric walls could have varying degrees of transparency or be opaque, even light-reflecting’.

Albers worked on many architectural commissions, collaborating with modernist architects and designers. In 1944 she designed a drapery fabric with light-reflecting qualities for the Rockefeller Guest House in Manhattan, New York. In 1949, when Walter Gropius built student dormitories at the Harvard Graduate Center, in Cambridge, Massachusetts, he asked Albers to create the textile design for the rooms.

Several room dividers Albers designed and made in the late 1940s are shown here. These woven pieces – likely prototypes for larger works – are portable architectural interventions that can be seen as a kind of experiment in modern living.

On left of wall text
From front to back

Maze

Designed for Sunar Textiles

1979

Acid-etched polyester and cotton

The Josef and Anni Albers Foundation, 1994.13.32

X67063

Dinah

Designed for S-Collection Textiles

c.1982–3

Cotton

The Josef and Anni Albers Foundation, 1994.13.39

X67069

Melfi

Designed for S-Collection Textiles

c.1982–3

Cotton

The Josef and Anni Albers Foundation, 1994.13.37

X67067

Clockwise from wall text

Mountainous I

Mountainous II

Mountainous III

Mountainous IV

Mountainous V

Mountainous VI

1978

Blind embossed print on paper

The Josef and Anni Albers Foundation, 1994.11.42–47
X67140–45

Albers began making prints in 1963 soon after she had given up weaving on a handloom. Collaborating with local print-making workshops, she experimented with a variation of techniques to achieve different textures. Here, she has used an embossing technique but without any ink, creating a sculptural surface on the white paper. The triangulated pattern of this series of prints continues to reflect her interest in the designs of pre-Columbian artefacts and textiles. Albers titled the series '**Mountainous**' after the prints were made, noticing how they evoke a mountain landscape, like that of the ancient sites she had visited numerous times in Mexico.

Vicara Rug I

Executed by Inge Brouard Brown

Vicara Rug II

Executed by Inge Brouard Brown

1959

Vicara, wool and cotton

Neues Museum Nuremberg.

On loan from the City of Nuremberg

X67321-2

These rugs were produced in collaboration with the weaver Inge Brouard Brown. They were designed using a new fibre made of corn protein and named after the manufacturer, the Virginia-Caroline Chemical Corporation of Richmond. The fibre was promoted for having special qualities such as being as warm as wool, soft as silk and more durable than cotton. Anni Albers designed the triangular pattern, which was then replicated in a pile weave, creating tufts like those often used in a rug or carpet. The works were reproduced in Albers's seminal publication **On Weaving**.

Centre of room

**Dividing curtain for Harvard
Graduate Center double bedroom
1949**

Linen and cotton

Cooper Hewitt Smithsonian Design Museum.
Gift of Anni Albers, 1967-55-1
X70751

**Bedspread for Harvard Graduate Center
1950**

Linen and cotton

Courtesy of Cranbrook Art Museum
X68511

Small wall text

ROCKEFELLER GUEST HOUSE

In 1950, Albers was commissioned by the architect Philip Johnson to make the draperies for the Rockefeller Guest House – a narrow townhouse Johnson designed for the Rockefeller family near their own mansion in Manhattan, New York. The house was filled with artworks from their collection. Albers produced a woven fabric that demonstrated her understanding of the interactive relationship between textiles, glass and light. The building was designed with large walls of glass on either side of an inner courtyard, making a series of transparent layers for light to transfer through the building. Referring to the commission in 1958, she recalled how the curtaining looked like a sack of potatoes in daylight, and then would transform at night, shot through as it was with metallic thread. The building was intended as a space for entertaining, allowing the curtain to act as a central feature during evening events.

Image captions:

Rockefeller Guest House, New York, NY, Philip Johnson,
Architect, 1950

Library of Congress, Prints & Photographs Division,
Gottscho-Schleisner Collection (LC-G612-58297)

Interior of Rockefeller Guest House, New York, NY,

Philip Johnson, Architect, 1950

Robert Damora © Damora Archive, All Rights Reserved

Vitrine

**Drapery material designed for Philip Johnson's Rockefeller
guest house, New York**

1944

Chenille and copper thread

The Josef and Anni Albers Foundation, 1994.13.20

X68754

Rockefeller III Guest House, New York, NY: publicity packet

1950

Getty Research Institute, Los Angeles, California

X71662

Rail

Designed for Knoll Textiles

1965

Linen

Victoria and Albert Museum, London.

Given by Form International

X67707

Small wall text

KNOLL

In 1951, the architect and furniture designer Florence Knoll invited Albers to collaborate with the Knoll Textile Department to produce new fabrics. Albers consulted on a number of innovative fabrics for the company over a 30-year period. She developed several open-weave casement fabrics such as **Rail**, **Track** and **Lattice** as coverings for modernist glass windows. The linen gauze of these textiles filtered light while also allowing air to circulate. Later, Albers developed the popular **Eclat** design with Knoll, a geometric pattern animated by parallelogram forms that was used for everyday furnishing, and is still in production today. The design was initially intended to be woven, however samples produced

at the time were not able to replicate the sharpness of the design and were screen-printed instead in twelve assorted colour ways. As technology developed, the fabric design was revisited and is now manufactured as an entirely woven textile.

Vitrine

Textile Sample

Date unknown

Cotton

The Josef and Anni Albers Foundation 1994.15.55

X68878

Lattice

Designed for Knoll Textiles

1958

Linen casement material

The Josef and Anni Albers Foundation, 1994.13.3

X70694

Track

Designed for Knoll Textiles

1958

Linen casement material

The Josef and Anni Albers Foundation, 1994.13.1

X70691

Eclat samples

Designed for Knoll Textiles

1974

Silkscreen on cotton and linen

The Josef and Anni Albers Foundation,

1994.13.41.1–1994.13.41.6

X67052, X67056, X67058–61

Eclat samples

Designed for Knoll Textiles

1974

Silkscreen on cotton and linen

The Josef and Anni Albers Foundation,

1994.13.41.1–1994.13.41.6

X67052, X67056, X67058–61

Notes on Eclat samples

c.1974

Textile samples on paper

Courtesy of Knoll Textiles Archive

X71040

Eclat J

Designed for Knoll Textiles

1977

Cotton and linen

The Josef and Anni Albers Foundation, 1994.13.5

X67062

Untitled

c.1974

Pencil on paper

The Josef and Anni Albers Foundation, 1994.10.268

X68753

Centre of room

Free-hanging room divider

1949

Jute

Free-hanging room divider

c.1949

Jute and Lurex

The Museum of Modern Art, New York.

Gift of the designer, 1960

X64731, X66104

Free-hanging room divider

c.1948

Walnut lath, dowels, and waxed-cotton
harness-maker's thread

Lent by The Metropolitan Museum of Art.

Gift of Anni Albers, 1970.75.78

X64705

These room dividers are Albers's most experimental proposal for the way that weaving can define and transform a space, acting as movable partitions that stand away from the walls. These examples were produced for her 1949 exhibition at the Museum of Modern Art in New York, and were likely to be prototypes that could be adapted for larger spaces. Made with Lurex, a yarn with a metallic appearance, as well as jute and other natural fibres, the dividers reflect light as well as allowing light to filter through the loose structures of the weave. In another divider, rigid wooden laths and dowels are woven together with strong harness-maker's thread that is commonly used in book-binding.

**Drapery material woven for Rena Rosenthal's Madison
Avenue store**

c.1935

Cotton, cellophane and rayon

Cooper Hewitt Smithsonian Design Museum,

Gift of Anni Albers, 1967-55-2

X70747

Textile

1947

Cotton and silk

Cooper Hewitt Smithsonian Design Museum.

Gift of Anni Albers, 1967-55-5

X70749

Vitrine in centre of room

**Sample of dividing curtain for double bedroom in Harvard
Graduate Center**

1949

Cotton and bast

Cooper Hewitt Smithsonian Design Museum,
Gift of Anni Albers, 1953-208-2

X70748

Small wall text

HARVARD GRADUATE CENTER

Shortly after her exhibition at the Museum of Modern Art in New York, Albers was invited by Walter Gropius to design textiles for the student dormitories at the Harvard Law Faculty Graduate Center. Gropius, the founder and the first director of the Bauhaus, left Germany in 1934 and became Head of Architecture at the Harvard Graduate Design School in 1937. Gropius designed the building for the Law Faculty students and commissioned Albers to create 'gentlemanly' designs for the (then all-male) accommodation. Albers created checked designs in three different colours for the bedspreads and designed a room divider fabric to allow privacy for the student roommates. The designs were fundamental in the utilitarian scheme that aimed to maximise a small space for multiple functions, to sleep, socialise and work. During the day, the room divider curtain could be drawn back and the beds became divans for extra seating.

ROOM 7

SIX PRAYERS

'Our world goes to pieces; we have to rebuild our world ... We learn courage from art work. We have to go where no one was before us. We are alone and we are responsible for our actions. Our solitariness takes on religious character: this is a matter of my conscience and me.'

In the mid-1950s Anni Albers was invited to design an ark covering for a Jewish temple in Dallas, Texas. The ark houses the temple's Torah scrolls. This was the first in a series of religious commissions she undertook, despite declaring that she had never set foot in a synagogue since the age of eight.

Six Prayers 1966–7 is Anni Albers's most ambitious pictorial weaving. In 1965 she was commissioned by the Jewish Museum, New York to create a memorial to the six million Jews who had been killed in the Holocaust. Albers was from a Jewish family, though she had been baptised as a Protestant and saw herself as Jewish only 'in the Hitler sense'. Albers was undoubtedly intrigued by the commission. It was an opportunity to make an architectural intervention using textile and to consider the form and function of the Torah scrolls with their Hebrew script. The six sombre, contemplative panels of **Six Prayers** represent the six million

Jews. Albers said of the work: 'I used the threads themselves as a sculptor or painter uses his medium to produce a scriptural effect which would bring to mind sacred texts.'

Anti-clockwise from wall text

Life magazine

25 February 1957, Vol. 42, No. 8
1957

Private collection

X72812

Study for Temple Emanu-El

Ark Panels

1957

Foil and metallic thread on card

The Josef and Anni Albers Foundation, 1994.10.95

X67120

Study for Har Tzeon Panel (IV)

1967

Felt-tipped pen with paint and pencil on graph paper

The Josef and Anni Albers Foundation, 1994.10.93

X67126

Study for Har Tzeon Panel (II)

1967

Felt-tipped pen and pencil on graph paper

The Josef and Anni Albers Foundation, 1994.10.91

X67124

Study for Six Prayers II

1965–6

Cotton, linen, bast, Lurex and metallic thread

Weatherspoon Art Museum, The University of North Carolina
Greensboro, USA

X68110

Six Prayers

1966–7

Cotton, linen, bast and silver thread

The Jewish Museum, New York,
Gift of the Albert A. List Family, JM 149-72.1-6

X64701

ROOM 8

THE EVENT OF A THREAD

‘Weaving is an example of a craft which is many sided. Besides surface qualities, such as rough and smooth, dull and shiny, hard and soft, it also includes colour, and, as the dominating element, texture... Like any craft, it may end in producing useful objects, or it may rise to the level of art.’

Albers studied the material qualities of yarns, as well as different ways of working with them. Combining yarns and techniques, she was able to create complex, multi-faceted pieces, rich in texture. Using a floating weft technique and brocade weaving (adding surface threads to a basic weave), she was able to integrate additional threads as free lines. She could ‘draw’ with these threads into the structure of her pictorial weavings.

In the mid-1940s Albers began to explore knots. She was probably influenced by the German mathematician and knot theorist Max Wilhelm Dehn, who joined Black Mountain College in 1945 and became a friend of the Alberses. Though not a painter, in 1947 Anni Albers began to sketch and paint entangled, linear structures. She may have revisited these drawings when she produced a number of scroll-like works with celtic-style knots in the late 1950s and the **Line Involvements** print series she created in the 1960s. Whether

using paint, pencil or yarn, Albers's works reflect her often quoted statement: 'The thoughts ... can, I believe, be traced back to the event of a thread.'

Clockwise from wall text

Drawing for a knot

1948

Gouache on paper

The Josef and Anni Albers Foundation, 1994.10.8

X67118

Knot drawing

Date unknown

Ink and pencil on paper

The Josef and Anni Albers Foundation, 2007.10.1

X67155

Drawing for a knot

1947

Pencil on tracing paper

The Josef and Anni Albers Foundation, 1994.10.6

X67079

Drawing for a knot

1947

Pencil on vellum

The Josef and Anni Albers Foundation, 1994.10.5

X67078

Anni Albers 1899–1994

Untitled I

1964

Screenprint on paper

The Josef and Anni Albers Foundation, 1994.11.3

X71019

Study for a Nylon Rug

1959

Gouache on photostat photographic paper

The Josef and Anni Albers Foundation, 1994.10.12

X71020

Under Way

1963

Cotton, linen and wool

Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, DC, The Joseph H. Hirshhorn
Bequest, 1981

X64700

Intersecting

1962

Cotton and rayon

In this pictorial weaving Albers has chosen only four colours of thread to make a plain weave background. On top, she has used a floating weft to brocade additional threads that meander and at moments cross over each other. The orange, white and blue of these threads sometimes barely stand out against the threads used in the warp and weft, but contrast in other places. Using the same warp, Albers produced a textile sample that is displayed nearby, perhaps intended as a sample for potential textile manufacturers. This shows how Albers bridged the distinction between weaving as art and weaving for everyday use.

Josef Albers Museum Quadrat Bottrop

X64702

Drawing for a Rug II

1959

Ink and pencil on paper

The Josef and Anni Albers Foundation, 1994.10.13

X71021

Drawing for a Rug II

1959

Gouache on photostat photographic paper

The Josef and Anni Albers Foundation, 1994.10.17

X68747

Drawing for a Rug II

1959

Gouache on photostat photographic paper

The Josef and Anni Albers Foundation, 1994.10.16

X68746

Design

c.1955

Gouache on photostat photographic paper

The Josef and Anni Albers Foundation, 1994.10.9

X67119

Knot

1947

Gouache on paper

The Josef and Anni Albers Foundation, 1994.10.3

X67076

Knot 3

1947

Watercolour on paper

The Josef and Anni Albers Foundation, 1994.10.4

X67077

Knot 2

1947

Gouache on paper

The Josef and Anni Albers Foundation, 1947.10.1

X67074

Epitaph

1968

Cotton, jute and Lurex

The Josef and Anni Albers Foundation, 2005.12.1

X65977

Code

1962

Cotton, hemp and metallic thread

The Josef and Anni Albers Foundation, 1994.12.5

X65976

Haiku

1961

Cotton, hemp, metallic thread and wool

The Josef and Anni Albers Foundation, 1994.12.6

X65981

Sunny

1965

Cotton and linen

National Gallery of Art, Washington, Corcoran Collection

(Gift of Olga Hirshhorn), 2015.19.4093

X64697

On low floor plinth

Rug

Executed by Gloria Finn Dale

1959

Nylon

Herbet F. Johnson Museum of Art, Cornell University,
Gift of Laurel Vlock, Class of 1948, and Jim Vlock, Class of
1947, MBA 1948

X70782

ROOM 9

ON WEAVING

'One of the most ancient crafts, hand weaving is a method of forming a pliable plane of threads by interlacing them rectangularly. Invented in a pre-ceramic age, it has remained essentially unchanged to this day. Even the final mechanization of the craft through introduction of power machinery has not changed the basic principle of weaving.'

This room demonstrates how extensively Anni Albers explored the theory and practice of weaving. She published two influential books: in 1959, a short anthology of essays titled **On Designing**, and in 1965 the seminal book **On Weaving**. Serving as a kind of visual atlas, **On Weaving** explores the history of the last 4,000 years of weaving around the world, as well as examining technical aspects of the craft and the development of the loom. Albers dedicated the book to her 'great teachers, the weavers of ancient Peru', and stressed throughout the text how ancient techniques could continue to revitalise contemporary practice.

Much of the source material Albers gathered for **On Weaving** is shown here. Albers chose to include images of works by other artists such as Jean (Hans) Arp and Lenore Tawney, who was one of the first artists to become well known for her

'fiber art' in the 1960s. She also included images of many fragments of woven pieces from Africa and Asia as well as Europe and the Americas. Technical diagrams of various knotting techniques are featured, as well as 'draft notation' diagrams which show the weaver how to create the different weave structures and patterns.

Clockwise from wall text

First Vitrine

Top row

Anni Albers 1899–1994

Diagram for 'Early Techniques of Thread Interlacing'

(chapter of On Weaving)

c.1965

Ink and pencil on paper

The Josef and Anni Albers Foundation, 1994.40.78

X70646

Anni Albers 1899–1994

Diagrams for 'Early Techniques of Thread Interlacing'

(chapter of On Weaving)

c.1965

Ink and pencil on paper

The Josef and Anni Albers Foundation,

1994.40.77, 79, 82, 80, 81

X70645, X70647, X70650, X70648, X70649

Bottom row

Fragment, Peru, Chancay

1100–1300

Wool

The Josef and Anni Albers Foundation, 1994.16.21

X69685

Sampler, Peru, Chimú

1100–1300

Cotton and wool

The Josef and Anni Albers Foundation, 1994.16.3

X69679

Fragment from garment

Late intermediate, 1000–1475 A.D.

Cotton and wool

The Josef and Anni Albers Foundation, 1994.16.113

X72412

Fragment, Peru, Chimú

Late intermediate, 1000–1475 A.D.

Cotton

The Josef and Anni Albers Foundation, 1994.16.63

X72411

Lace, Peru, Chancay

1100–1300

Cotton

The Josef and Anni Albers Foundation, 1994.40.48

X69688

Tapestry fragment, Peru, Chimú

1100–1300

Wool

The Josef and Anni Albers Foundation, 1994.16.9

X69684

Nancy Newhall 1908–1974

Anni Albers holding a Mexican miniature

1948

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1976.28.547

X70203

Tapestry, a deity, Tiahuanaco, Peru, Huari

600–1000

Wool

The Josef and Anni Albers Foundation, 1994.16.6

X69680

Panel fragment, Peru, Chimú

1100–1300

Cotton

The Josef and Anni Albers Foundation, 1994.16.107

X69690

Bag, Salta, northern Argentina

Date unknown

Bast

The Josef and Anni Albers Foundation, 1994.16.24

X69687

Tunic panel, Peru, Huari

500–1000

Cotton and wool

The Josef and Anni Albers Foundation, 1994.16.106

X69689

Junius Bouton Bird 1907–1982

**Paracas Fabrics and Nazca Needlework,
3rd Century B.C. – 3rd Century A.D.**

Textile Museum, National Publishing Company,
Washington DC, 1954

The Josef and Anni Albers Foundation, 1994.50.33
X70063

Raoul d'Harcourt 1879–1971

Textiles of Ancient Peru and their Techniques

University of Washington Press, Seattle, 1962

The Josef and Anni Albers Foundation, 1994.50.32
X70062

On wall

Serape, Queretaro, Mexico

c.1850–1950

Cotton

Yale University Art Gallery, The Harriet Engelhardt Memorial
Collection, Gift of Mrs. Paul Moore

X69723

Second vitrine

Top row

Anni Albers 1899–1994

Typewriter Study

Date unknown

Typed ink on paper

The Josef and Anni Albers Foundation, 1994.18.11

X68774

Anni Albers 1899–1994

Typewriter Studies

Date unknown

Typed ink on paper

The Josef and Anni Albers Foundation, 1994.18.6, 7, 4, 5
X68763, X68766, X68758, X68760

Study made with corn kernels

Study made with twisted paper

Study made with grass

Study made with metal shavings

4 photographs, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.46, 45, 43, 44
X69970, X69969, X69967, X69968

Arrangements made by nature as contrast to arrangement made by design, Charles Eames

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.47
X69971

Bottom row

Anni Albers 1899–1994

Studies made by puncturing paper

Dates unknown

Pinpricks on paper mounted on board

The Josef and Anni Albers Foundation, 1994.18.8–10
X68767, X68768, X68771

Anni Albers 1899–1994

**Study in textile appearance through
imitation in corrugated paper**

Date unknown

Ink and gouache on corrugated paper mounted
on cardboard

The Josef and Anni Albers Foundation, 1994.18.2
X68756

Anni Albers 1899–1994

**Study in textile appearance through
imitation in corrugated paper**

Date unknown

Ink and gouache on corrugated paper mounted
on cardboard

The Josef and Anni Albers Foundation, 1994.18.3
X68757

Anni Albers 1899–1994

Study of effect of construction of weave

Date unknown

Newspaper, string and fibre study mounted on cardboard

The Josef and Anni Albers Foundation, 1994.18.1
X68755

Marguerite Porter Davison
A Handweaver's Pattern Book
Schlechter, Allentown, PA, 1944

Private collection
X71741

Lenore Tawney 1907–2007
That Enters From the End Into the Beginning
1964

Ink on paper

Presented by the Lenore G. Tawney Foundation
(Tate Americas Foundation) 2016
L03879

Lenore Tawney 1907–2007

From Its Center

1964

Ink on paper

Presented by the Lenore G. Tawney Foundation

(Tate Americas Foundation) 2016

L03876

Suspended

Lenore Tawney 1907–2007

Lekythos

1962

Linen, brass and acrylic

Presented by the Lenore G. Tawney Foundation

(Tate Americas Foundation) 2016

L03875

Third vitrine

Top row

Left to right

Sheila Hicks born 1934

Twill (Mexico)

1956–7

Wool

Purchased with funds provided by the Tate Americas
Foundation (Latin American Acquisitions Committee) 2014
T14128

Sheila Hicks born 1934

Tacna-Arica

c.1957

Vicuña and cotton

Purchased with funds provided by the Tate Americas
Foundation (Latin American Acquisitions Committee) 2014
T14127

Josef Albers 1888–1976

Untitled Abstraction V

c.1945

Graphite and gouache on paper

Presented by The Josef and Anni Albers Foundation
in honour of Achim Borchardt-Hume 2006

T12205

Lace, Mexico

c.1965

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.85

X70640

Chiapas inlaid technique, Mexico

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.84
X70638

Detail of partition material, Anni Albers, 1949

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.52
X69976

Partition material, Anni Albers, 1949

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.53
X69977

Study in twining, Nina Pattek, 1965

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.50
X69974

Lace, ancient Peru

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.48
X69972

**Detail of screen in looping technique,
Dorothy Cavalier Yanik, 1962**

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.51
X69975

Bottom row

Left to right

Jean (Hans) Arp 1886–1966

woven by Sophie Taeuber-Arp 1889–1943

A Measure of a Fairy Tale

1917/1926

Wool

Arp Museum Bahnhof Rolandseck

X70061

Anni Albers 1899–1994

Tissu, Plate 17 in Tapis et tissus by Sonia Delaunay

published by Editions d'Art Charles Moreau, 1929

Pochoir print on paper

Smithsonian Libraries; Cooper Hewitt, Smithsonian Design

Library

X70758

**Offset, Book and Advertising Art, The Paper for Printer,
Advertisers and Publishers, ed. Siegfried Berg**
Leipzig, 1926

The Josef and Anni Albers Foundation, 1976.50.183
X69982

Anni Albers 1899–1994
**Work with Material: Black Mountain College Bulletin,
Series 1, No.5**
November 1938

The Josef and Anni Albers Foundation,
Anni Albers Papers, 28.4
X70661

**'Weaving, Hand' by Anni Albers in Encyclopædia Britannica,
ed. Harry S. Ashmore**
University of Virginia, VA, 1963

Private collection
X69813

**'Fabric, the Pliable Plane' by Anni Albers in Craft Horizons,
Vol. 18, No. 4
July/August 1959**

Private collection
X72709

Irene Emery 1900–1981
**The Primary Structures of Fabrics:
An Illustrated Classification**
The Textile Museum, Washington DC, 1966

Private collection
X72710

Gottfried Semper 1803–1879
Textile Art in its Own Right and in Relation to Architecture
Verlag für Kunst und Wissenschaft, Frankfurt 1860

Private Collection
X69978

Gustaf Hermann Oelsner

Samuel Sherman Dale

A Handbook of Weaves

The Macmillan company, New York, 1915

The Josef and Anni Albers Foundation, 2008.50.2803

X70064

Christiaan Nootboom 1906–1967

Weaving Techniques of the Lesser Sunda Islands

E.J. Brill, Leiden, 1948

Private collection

X69980

Vitrine in centre of room

Clockwise, starting from vitrine opposite wall text

Earliest known representation of a loom.

Predynastic Egyptian pottery, c.3400 B.C.

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.40

X69930

Loom from Bougainville Island

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.41

X69931

Okinawa loom, Japan

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.54
X69935

Greek warp-weight loom, from an Athenian lekythos, c.560 B.C.

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.42
X69932

A Chinese draw-loom

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.36
X69937

Wall Hanging, Jacquard weaving.

Anni Albers, 1925

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.55

X69941

A modern weaving room. One man (in center of photograph) is supervising the weaving of the looms shown here - in some cases as many as one hundred looms

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.35

X69938

A medieval loom. From the Ypres Book of Trades, c.1310

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.37

X69936

**Peruvian weavers at work on back-strap loom,
from a Mochiapottery vessel, 600–1000 A.D.**

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.39
X69933

Back-strap loom (diagram) of the type used in Peru

Photograph, gelatin silver print on paper

The Josef and Anni Albers Foundation, 1994.40.38
X69934

Josef Albers 1888–1976

**Anni Albers and local weavers, Santo Thomas,
Oax./Coyotepec, Mexico**

1956

Photographs, gelatin silver prints on paper
mounted on cardboard

The Josef and Anni Albers Foundation, 1976.7.578
X69727

Hand loom, Mexico

c.1930

Wood, cotton and wool

Yale University Art Gallery, The Harriet Engelhardt Memorial
Collection, Gift of Mrs. Paul Moore

X69724

Chancay textile, large fragment, Peru

900–1430

Cotton

On loan from the Trustees of the British Museum

X67748

Kuba cloth, Congo

1900–1949

Embroidered raffia

Victoria and Albert Museum, London.

Given by the late John Compton.

X68038

**Egyptian tapestry fragment,
probably from the cuff of a tunic**
c.300–600

Linen and wool

Victoria and Albert Museum, London,
Given by A.F. Kendrick Esq
X68037

Coptic tapestry medallion, Egypt
Date unknown

Wool and linen

On loan from the Trustees of the British Museum.
Donated by E.T. Rogers, 1883
X67761

Ainu Sword Belt, Japan

Date unknown

Bark cloth

On loan from the Trustees of the British Museum.

Donated by Dr. John Anderson, 1885

X67751

Anni Albers 1899–1994

Diagram showing draft notation (plain weave)

c.1965

Ink and pencil on gridded paper

The Josef and Anni Albers Foundation, 1994.40.17

X69942

Anni Albers 1899–1994

Diagram showing draft notation (warp twill)

c.1965

Ink and pencil on gridded paper

The Josef and Anni Albers Foundation, 1994.40.18

X69943

Anni Albers 1899–1994

Diagram showing draft notation (weft satin 5-leaf)

c.1965

Ink and pencil on gridded paper

The Josef and Anni Albers Foundation, 1994.40.19

X69944

Anni Albers 1899–1994

Diagrams for 'The Fundamental Constructions' (chapter of On Weaving)

c.1965

Black masking tape and pencil on gridded paper

The Josef and Anni Albers Foundation,

1994.40.20, 1994.40.56

X69945, X69949

Anni Albers 1899–1994

Diagrams for 'Modified and Composite Weaves' (chapter of On Weaving)

c.1965

Black masking tape and pencil on gridded paper

The Josef and Anni Albers Foundation,

1994.40.21–3, 58, 60, 65–8, 72

X69946–8, X69950–6

Painted effigy cloth, Peru, central coast, Chancay
1100–1300

Cotton

The Josef and Anni Albers Foundation, 1994.16.23
X69686

Letter from George Kubler to Anni Albers
6 March 1956

The Josef and Anni Albers Foundation, 1994.40.88
X72416

**Letter from Anni Albers to Anne Hewlett Fuller
and Richard Buckminster Fuller**
22 August 1959

The Josef and Anni Albers Foundation, 1994.40.95
X72418

Letter from György Kepes to Anni Albers

17 September 1956

The Josef and Anni Albers Foundation, 1994.40.91

X72417

Letter from Richard Buckminster Fuller to Sybil Wilson

30 September 1959

The Josef and Anni Albers Foundation, 1994.40.94

X71666

Letter from György Kepes to Anni Albers

28 January 1960

The Josef and Anni Albers Foundation, 1994.40.90

X70659

Letter from George Kubler to Anni Albers

28 December 1959

The Josef and Anni Albers Foundation, 1994.40.89

X70658

Telegram from Paul Scheiwkher to Anni Albers

6 April 1965

The Josef and Anni Albers Foundation, 1994.40.99

X70657

Letter from Richard Buckminster Fuller to Anni Albers

12 April 1976

The Josef and Anni Albers Foundation, 1994.40.96

X72419

Letter from Richard Buckminster Fuller to Anni Albers

15 June 1976

The Josef and Anni Albers Foundation, 1994.40.97

X72420

Books in centre vitrine

Anni Albers 1899–1994

On Designing

The Pellango Press, New Haven, 1959/1961

Private collection

X71794

Anni Albers 1899–1994

On Designing

The Pellango Press, New Haven, 1959/1961

Private collection

X69812

Anni Albers 1899–1994

On Weaving

Wesleyan University Press, Middletown CT, 1965

Private collection

X69810

Anni Albers 1899–1994

On Weaving

Wesleyan University Press, Middletown CT, 1965

Private collection

X69811

ROOM 10

MATERIAL AS METAPHOR: PRINTS, DRAWINGS AND TEXTILES SAMPLES

'...circumstances held me to threads and they won me over. I learned to listen to them and to speak their language... And with the listening came gradually a longing for a freedom beyond their range and that led me to another medium, graphics. Threads were no longer as before three-dimensional; only their resemblance appeared drawn or printed on paper. What I learned in handling threads, I now used in the printing process.'

After giving up the physically demanding task of weaving at the loom, printmaking became Anni Albers's new means of artistic expression. As with weaving, Albers allowed the printing process to guide her, stating: 'What I'm trying to get across is that material is a means of communication. That listening to it, not dominating it makes us truly active, that is: to be active, be passive.' Printing allowed Albers to pursue her interest in colour, texture, pattern, surface qualities and other aspects of 'textile language', translating those concerns onto paper. She used simple grids and rows of triangles to create a wide variety of effects that reveal the influence of the pre-Columbian textiles and artefacts she collected and studied.

Though Anni Albers kept very few sketchbooks, she did produce hundreds of textile samples throughout her career, which she carefully labelled and archived. The yarns, patterns, weaves and techniques of these samples served as both 'sketches' and as an archive of Albers's ideas. Grouped together, they could be seen as a miniature retrospective of her woven works.

Clockwise from wall text

Red Meander I

1969–70

Screenprint on paper

The Josef and Anni Albers Foundation, 1994.11.13

X67137

Study for TR I

c.1969

Gouache on blueprint paper

The Josef and Anni Albers Foundation, 1994.10.33

X67153

TR I

1970

Lithograph print on paper

The Josef and Anni Albers Foundation, 1994.11.19

X67138

Triadic Dr. I

1968

Ink and pencil on paper

The Josef and Anni Albers Foundation, 2014.10.1

X69664

Study for TR III

1969

Gouache on blueprint paper

The Josef and Anni Albers Foundation, 1994.10.34

X69665

Clockwise from top left

Trial proof for TR III

1970

Blind embossed print on paper

The Josef and Anni Albers Foundation, 1994.11.21.a
X69674

Trial proof for TR III

1970

Zinc plate embossing on silkscreen print on paper

The Josef and Anni Albers Foundation, 1994.11.21.b
X69675

TR III

1969–70

Screenprint on paper

Presented by the American Fund for the Tate Gallery,
courtesy of Melinda Shearer Maddock 2017

P14776

Trial proof for TR III

1970

Zinc plate embossing on metallic laminate on paper

The Josef and Anni Albers Foundation, 1994.11.21.d

X69676

Study for Triadic II

1969

Gouache on blueprint paper

Private collection, Nottingham

X67798

TR II

1970

Screenprint on paper

The Josef and Anni Albers Foundation, 1994.11.20

X69673

Study for DO I

1973

Gouache on diazotype photographic paper

The Josef and Anni Albers Foundation, 1994.10.42

X69666

Study for Do V

1973

Gouache on diazotype photographic paper

The Josef and Anni Albers Foundation, 1994.10.48
X69668

Study for DO II

1973

Gouache on diazotype photographic paper

The Josef and Anni Albers Foundation, 1994.10.43
X69667

Colour Study (blue and reds)

1970

Gouache on blueprint paper

The Josef and Anni Albers Foundation, 1994.10.37
X67148

Study in Red Stripes

1969

Gouache on blueprint paper

The Josef and Anni Albers Foundation, 1994.10.31

X67128

Study for Triangulated Intaglio III

1976

Ink and pencil on graph paper

The Josef and Anni Albers Foundation, 1994.10.68

X68750

DR XIV

1974

Ink on paper

The Josef and Anni Albers Foundation, 1994.10.51

X68749

Small wall text

CAMINO REAL

Albers was invited by the Mexican architect Ricardo Legorreta to produce a large wall hanging to hang in the bar of his new hotel in Mexico City, the Camino Real, opened in 1968. Several other artists were commissioned, including Alexander Calder and Mathias Goeritz, who made a gold mural for one of the stairways, as well as the dramatic sculptural wall in the forecourt. The preparatory drawings for Anni Albers's work show stages in the design but are based on a schematic template she had first begun to develop in the 1930s and had carried through to her later prints. The arrangement of small triangular units that then contribute to larger triangles are reminiscent of the textiles and Zapotec architecture she had seen at Mitla, Mexico. The combination of ancient patterns with the modernity of a hotel designed especially for the Olympic Games, held in Mexico in 1968, informs Anni Albers's large-scale work. Although she never saw her wall hanging in situ, it was recorded by the architectural photographer Armando Salas Portugal.

Armando Salas Portugal 1916–1995

Fountain at Camino Real Entrance

1968, printed 2018

Photograph, digital print on paper

Courtesy of Fundación Armando Salas Portugal

X72687

Armando Salas Portugal 1916–1995

Salon at Camino Real

1968, printed 2018

Photograph, digital print on paper

Courtesy of Fundación Armando Salas Portugal

X71341

Armando Salas Portugal 1916–1995

Salon at Camino Real

1968, printed 2018

Photograph, digital print on paper

Courtesy of Fundación Armando Salas Portugal

X71342

Camino Real

1969

Screenprint on paper

The Josef and Anni Albers Foundation, 1994.11.6

X67136

Untitled

c.1967

Pencil on paper

The Josef and Anni Albers Foundation, 1994.10.243
X70676

Untitled

c.1967

Pen and gouache on paper

The Josef and Anni Albers Foundation, 1994.10.244
X70677

Study for Camino Real

c.1967

Gouache on blueprint paper

The Josef and Anni Albers Foundation, 1994.10.21
X67698

Study for Camino Real

1967

Gouache on graph paper

The Josef and Anni Albers Foundation, 1994.10.22

X67123

Black White Yellow

Original 1926 (lost), re-woven by Gunta Stölzl in 1967

Cotton and silk

This wallhanging is one of three editions based on an original piece designed by Anni Albers in 1926. Another version is displayed in room 2. Many of the early wall hangings produced by Albers at the Bauhaus were lost, including the original of this piece, so she made the decision in the 1960s to remake them. She commissioned her former colleague, Gunta Stölzl, who had been head of the Bauhaus weaving workshop, to re-weave the work.

Victoria and Albert Museum, London

X65524

Vitrine in centre of room

Clockwise from corner nearest to wall text

Horsehair, gimp and thread

Horsehair, chenille, and thread mounted on cardboard

The Josef and Anni Albers Foundation

X68829, X68831

Horsehair, chenille and thread

The Josef and Anni Albers Foundation

X68833

Cotton mounted on cardboard

The Josef and Anni Albers Foundation

X68887, X68888

Cotton mounted on cardboard

The Josef and Anni Albers Foundation
X68879, X68880

Cotton mounted on cardboard

The Josef and Anni Albers Foundation
X68884, X68885, X68886

Cotton and linen mounted on cardboard

The Josef and Anni Albers Foundation
X68882, X68883

Cotton and metallic thread mounted on cardboard

The Josef and Anni Albers Foundation
X68853

Cotton and metallic thread

The Josef and Anni Albers Foundation
X68852

Cotton and bast

The Josef and Anni Albers Foundation
X68837

Linen and cotton

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.30
X66087

Top to bottom

Linen and raffia

The Josef and Anni Albers Foundation
X68847

Linen and jute

The Josef and Anni Albers Foundation
X68844

Cotton

The Josef and Anni Albers Foundation
X69663

Cotton

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.77
X66086

Cotton, cellophane and cotton gimp

The Josef and Anni Albers Foundation
X68840

Unknown fibre and cellulose

The Josef and Anni Albers Foundation
X68839

Unknown fibre and cellulose

The Josef and Anni Albers Foundation
X68838

Linen

The Josef and Anni Albers Foundation
X68871

Linen

The Josef and Anni Albers Foundation
X68870

Synthetic

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.26
X66074

Top to bottom

Hemp and silk

The Josef and Anni Albers Foundation
X68867

Hemp and silk

The Josef and Anni Albers Foundation
X68868

Synthetic fiber

The Josef and Anni Albers Foundation
X68851

Cotton and linen

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.75
X66085

Cotton and linen

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.29
X66075

Jute and cotton

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.73
X66083

Cotton

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.72
X66082

Cotton and linen

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.71
X66081

Cotton and synthetic

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.70
X66080

Linen, cotton and synthetic fibre

The Josef and Anni Albers Foundation
X68872

Cotton or synthetic, metal foil

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.21
X66077

Linen

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.22
X66073

Linen, metallic thread

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.26
X66072

Handwoven sample for a wall covering c.1945

Linen, cellophane and paper

Cooper Hewitt Smithsonian Design Museum.
Museum purchase through gift of Mrs. John Innes Kane;
1948-85-2
X70750

Linen and cotton

The Josef and Anni Albers Foundation
X68869

Handwoven sample for a wall covering

c.1945

Cotton, linen and metallic thread

Cooper Hewitt Smithsonian Design Museum.

Museum purchase through gift of Mrs. John Innes Kane;

1948-85-7

X70755

Linen and cotton

The Josef and Anni Albers Foundation

X68841

Linen and cotton

The Josef and Anni Albers Foundation

X68842

Hemp and silk

The Josef and Anni Albers Foundation
X68866

Linen mounted on paper

The Josef and Anni Albers Foundation
X68876, X68877

Jute and cotton

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.74
X66084

Cotton and synthetic

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970. 1970.75.69
X66079

Cotton and cellophane

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970 1970.75.56
X66070

Cotton and cellophane

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970 1970.75.57
X66078

Cotton mounted on cardboard

The Josef and Anni Albers Foundation
X68884, X68885, X68886

Cotton

The Josef and Anni Albers Foundation
X68836

Linen

c.1960

Lent by The Metropolitan Museum of Art,
Gift of Anni Albers, 1970.75.16
X66071

Linen and raffia

The Josef and Anni Albers Foundation
X68847

Linen, jute and metallic thread

The Josef and Anni Albers Foundation
X68845

Cotton, wool and metallic thread mounted on cardboard

The Josef and Anni Albers Foundation
X68825

Cotton, rayon and metallic thread mounted on cardboard

The Josef and Anni Albers Foundation
X68826

Saran and nylon

The Josef and Anni Albers Foundation
X68892

Saran and nylon mounted on cardboard

The Josef and Anni Albers Foundation
X68889, X68890, X68891

Horsehair, chenille and thread

The Josef and Anni Albers Foundation
X68827, X68828

Linen mounted on cardboard

The Josef and Anni Albers Foundation
X68873, X68874, X68875

Horsehair, chenille and thread

The Josef and Anni Albers Foundation
X68834

Cotton

The Josef and Anni Albers Foundation
X68881

Cotton and gimp

The Josef and Anni Albers Foundation
X68854

Cotton and gimp

The Josef and Anni Albers Foundation
X68865

ROOM 11

TACTILE SENSIBILITY

'If a sculptor deals mainly with volume, an architect with space, a painter with colour, then a weaver deals primarily with tactile effects.'

Though Anni Albers was in favour of modern design and production, she held a strong belief that technology increasingly dulls our awareness of the tactile, or haptic, as it replaces the need to make things with our hands. Her essay 'Tactile Sensibility' begins: 'All progress, so it seems, is coupled to regression elsewhere. We have advanced in general, for instance, in regard to verbal articulation... But we certainly have grown increasingly insensitive in our perception by touch, the tactile sense... For too long we have made too little use of the medium of tactility.'

Tactile copies of Albers's studies exploring surface texture (such as those displayed in rooms 3 and 9) are presented on the shelves, as well as three-dimensional interpretations of her **Line Involvement** prints. Samples of the types of yarn she used are hanging in skeins and have also been made up into touchable swatches by weaver Louise Anderson, inspired by Albers's work.

Anni Albers made many of her pictorial weavings on the eightharness Structo Artcraft handloom exhibited here.

The technique of setting up a handloom is a complex interaction of hand and eye, which requires patience and concentration. The adjacent film by Simon Barker shows contemporary weaver Ismini Samanidou working at this loom during her residency at the Josef and Anni Albers Foundation in Connecticut.

Clockwise from wall text

Simon Barker

Ismini Samanidou

**Warping Threading Weaving Drawing: Ismini Samanidou
weaving on Anni Albers's Structo Artcraft Loom**

2014

Digital video

Courtesy Simon Barker

X70965

In this film, the artist and weaver Ismini Samanidou sets up the warp, adjusts the tension and weaves a length of textile on the loom that was owned by Anni Albers. The film was produced at the Josef and Anni Albers Foundation, Bethany, Connecticut whilst Samanidou was artist in residence. Samanidou repaired the loom to working order and used the loom to make a new weaving. This same loom is shown nearby and is thought have been one of the looms on which Albers made many of her pictorial weavings and textile samples from c.1950 onwards.

Anni Albers's eight-harness Structo- Artcraft 750 loom

Date unknown

Wood and metal

The Josef and Anni Albers Foundation, 1994.80.1

X67705

Sample wall

Yarn samples, left to right:

Synthetic raffia

Metallic Lurex

Rayon

Metallic Lurex

Nylon

Unknown Metallic

Ribbon tape, synthetic

Spun silk

Silk flammer

Mercerised cotton

Cotton chenille

Natural raffia

Waxed linen

Jute

Hemp linen

Swedish linen

Swledale wool

Moquette wool

British wool

Acylic

Tables, left to right

Hand-woven textile samples

Made by Louise Renae Anderson, textile practitioner

Hand woven, doubled faced, mercerised cotton, cotton chenille and rayon

Hand woven, mercerised cotton, moquette wool and rayon

Hand woven, mercerised cotton and wools

Hand woven, waxed linen

Hand woven, twills and plainweave, mercerised cotton, linens and hemp

Hand woven, twill, mercerised cotton, half bleached and unbleached linen

Hand woven, double cloth, mercerised cotton

Hand woven, double cloth, mercerised cotton

Hand woven (with weft inlay), mercerised cotton, jute, raffia and paper yarn inlay

Anni Albers's teaching exercises

Remade by Fritz Horstmann,

The Josef and Anni Albers Foundation

Anni and Josef Albers both used exercises designed to examine the surface qualities of materials with their students at Black Mountain College. Anni Albers's studies used materials such as twisted paper or corn kernels, arranged vertically and horizontally, to create a 'tactile blueprint' of how the textures in a weaving might appear. These exercises are recreated here, for visitors to touch.

Line Involvement: a three-dimensional interpretation

Made by Fritz Horstmann,

The Josef and Anni Albers Foundation

In the 1950s and 60s, Anni Albers sketched, painted and made prints of entangled, knot-like structures. Some of these works can be seen in Room 8. Here, visitors can touch a three-dimensional recreation of similar prints. Albers continued to explore textile-related concerns, such as the use of floating wefts, in her printed works.

